

## VARIETY OF MUSIC FOR MANY HEARERS

Two Concerts and Two Opera Performances Attract Large Audiences.

### MR. AMATO IS ACCLAIMED

The music of yesterday was sufficiently varied to give pleasure to four audiences, three of which were large. There were two performances of opera for those who never cease to love the voices of famous singers, a programme of orchestral and vocal music at Carnegie Hall for the decoration and cultivation of the young of all ages, and a violin recital in Aeolian Hall by Theodore Spiering, formerly concertmaster of the Chicago Orchestra and lately returned from Europe.

At the Metropolitan there were in the afternoon as many hearers as the house would hold, for Mr. Caruso was singing and the opportunities to listen to his tones are becoming fewer. The opera was Verdi's "Un Ballo in Maschera," which contains enough pleasing melody to set some modern composers up in business for a whole career. The work was sung by the usual cast, except that Mrs. Duchesne was the Elvira instead of Mrs. Matzenauer, who was reserved for the evening performance of "Tannhauser." Mrs. Deetm and Mr. Amato shared the honors of the matinee with Mr. Caruso. The baritone earned an especially vigorous demonstration of approval for his important air.

Mr. Spiering's chief numbers were Nardini's D major sonata, Bach's chaconne and Saint-Saens's first violin concerto. In a minor, Mr. Spiering played with a large but rough tone and with a very aggressive and indiscreet style. His treatment of the Nardini sonata was wholly deficient in the musical and elegant required by the lovely music. However, his hearers appeared to like it.

The symphony concert for young people at Carnegie Hall had an audience which filled the hall. Emily de Gorgeza, baritone, made his first appearance in concert here this season.

He sang the "Largo al Fagotto" aria from Rossini's "Il Barbiere di Siviglia" and the "Serenade" from Mozart's "Don Giovanni." His delivery of the aria was of such a fine and stirring effect as to call forth a perfect storm of applause and it only ended by his giving what Mr. Dempsey announced would be an extra number, namely, the "Serenade of Nephthys" from Berlioz's "Damnation de Faust." Both serenades were sung with beauty of voice and skill, and were also much liked.

The orchestra gave interesting performances of Mendelssohn's "Italian" symphony, Percy Grainger's transcriptions of old English songs and the "Shepherd's Song," an "Athen Tune" and "Shepherd's Hey," with Victor Kolar playing the piano part in the latter and the composer himself sitting at the organ, and in closing of such a fine and stirring effect as to call forth a perfect storm of applause and it only ended by his giving what Mr. Dempsey announced would be an extra number, namely, the "Serenade of Nephthys" from Berlioz's "Damnation de Faust." Both serenades were sung with beauty of voice and skill, and were also much liked.

### WILL REVIVE "SILVER KING."

Shuberts and Brady Will Produce Famous Old Melodrama.

"The Silver King" is to be produced this season by the Shuberts and William A. Brady as their annual spring revival. The old melodrama by Henry Arthur Jones will be given at the Forty-fourth Street Theatre, following the engagement of Robert Marcell.

This old play was revived last spring in London with such success that its utility to managers was made plain. It was written for William Barrett and was played by the actor under the English speaking world. In New York it was first played at the present Madison Theatre by a stock company, with Edmund Telford and Annie Robe in the leading roles. It was later revived on many occasions. It has not been seen outside of the stock theatres for some time.

It will be played with an all star cast, although no names have been made public as yet.

Charles Frohman and David Belasco are also to make a revival this season, although no announcement of the play has as yet been made. The idea of producing "The Celebrated Case" has been abandoned.

### OPERA CHORUS WILL GET BONUS.

Each Singer to Receive \$10 for Excellence at Metropolitan.

Hard times do not seem to be troubling the Metropolitan Opera House management. General Manager Gatti-Casazza announced yesterday a bonus of \$10 for each member of the chorus. This will be paid this week in addition to the regular salaries.

The brilliant work of the chorus has been doing under the direction of Chorus Master Giulio Satti during the present season. Mr. Gatti said was the reason for the bonus.

### 'THE NEW SHYLOCK' ANNOUNCED

A. H. Woods Will Produce Play by Herman Scheffauer.

A. H. Woods yesterday announced the production of another new play this season. It is "The New Shylock," a four act drama by Herman Scheffauer, and will be put into rehearsal in a few days with an all star cast.

"The New Shylock" is the first American play to be presented by the Horniman Players. It was produced in London with Louis Calvert and Madge Etheridge in the cast. The scenes are laid in the Jewish quarter on the East Side of New York.

### Plays and Players.

Leo Dittschstein ended his engagement in "The Phantom Rival" at the Belasco Theatre last night after a successful run of more than four months. Frances Starr in "Marie-Odile," comes to the Belasco Theatre on Tuesday and on Wednesday.

A "break-fast matinee" of "Experience" will take place at the Casino Theatre on February 22. There will be three performances, the first beginning at 10:30 A. M.

### CHAPLAIN HIT BY TAXICAB.

The Rev. Victor Freitag May Have Fractured Skull.

While the Rev. Victor Freitag, 76, of 417 West 16th street, chaplain of the Montefiore Home, was waiting for a trolley car at Amsterdam avenue and 15th street last night, a taxicab driven by Michael Glorioso of 375 Seventh avenue knocked him down and ran over him.

The aged minister became confused in front of the oncoming machine and stepped in front of it. He was removed to the Washington Heights Hospital by Dr. Rosenberg suffering from a possible fracture of the skull, cuts and bruises about the head and knees and other injuries.

## RIGGS ARMOR COLLECTION TO BE PLACED ON VIEW AT THE METROPOLITAN MUSEUM OF ART THIS WEEK



The Riggs Armor in North Court of Metropolitan Museum of Art. Above, Portrait of William H. Riggs.

### One of the Most Important in the World and Could Not Be Duplicated.

The second great art collection to be added to the ever growing Metropolitan Museum of Art is the William H. Riggs gift of arms and armor which will be shown to-morrow evening by the trustees of the museum to their friends. On Tuesday and thereafter the collection may be seen by the public.

This gift, one of the most important ever made to the museum, carries with it the generous stipulation on the part of the donor that while the armor should not be exhibited by itself it should be added to the other objects of the same character already in the museum. As a result the museum is now able to show a collection of arms and armor that ranks among the most important in the world and one which could not be duplicated at this time at any price.

Mr. Riggs will not be able to attend the reception at the opening, being detained in Paris. He has, however, seen the galleries in which the armor is now to be shown and has expressed himself as being delighted with the plans for its installation, which he inspected last summer. It was his first visit to his native city in forty-four years.

The collection, which numbers 4,600 pieces, occupies the large court at the northern end of the museum with several galleries opening from it, and is directly beneath the Morgan collection. Good taste and scholarship are everywhere manifest in the arrangements. The best artistic effects have been sought for in the mountings, and at the same time the armor wherever possible has been placed in chronological order, that the historical significance may be self-evident to the public.

### Special Interest at This Time.

The public will be greatly impressed by this important addition to the museum, for although the casual visitor to modern museums is apt to know little of ancient arms and armor, the march of civilization is such that the picturesque individual defenses at former battles take on a special interest at this time. Although they are works of art, and great works of art, the attention they receive now will not be exclusively aesthetic. War and questions of war are uppermost in the general mind, and comparisons with the conditions and circumstances of fighting in a former age can scarcely be avoided even by those whose first preoccupation will be an art interest in armor.

The gradual evolution of armor, due to the addition of reinforcing plates to the already existing suits of mail, and the comparatively short course that it ran for complete suits of plate armor were used but little more than 200 years—may be studied in the Riggs collection.

Suits of mail were used in Roman times, but specimens that undoubtedly antedate the fourteenth century are almost unknown in the collections. Even fragments of it are rare; for mail, presenting in each link so large a surface for rusting, has in the course of centuries rusted away. The oldest pieces in the Riggs collection (Cases 11, 12, 13) were worn under complete armor or as supplemental defenses. In many instances the mail itself is beautifully fashioned. Each link is carefully closed and riveted. Numerous examples of "double" mail are shown, each link attached to six neighboring rings instead of four, as is usual. (Cases 2, 13.)

Mail is one of the few objects which imitators fail to reproduce, for a copy of a shirt of mail at modern prices would cost more than the original object.

### Lenther Armor Before Firearms.

The collection boasts several examples of the period of transition (1350-1400), including also several pieces of hinged leather defenses for knees and elbows. (Case 2) lately discovered in a grotto in the neighborhood of Bordeaux, and believed to be the only specimens of this kind extant.

It was in this period that firearms were first used in European warfare. The first cannon, often crudely made by the local blacksmith, used stone instead of cannon balls, and had little penetrating power, especially with the powder used at the time. Still the advantage of this type of arms was soon realized, and new means were sought for protection against the new weapon.

In the fifteenth century complete suits of plate armor were in use and it was at this period that the armor was doing his best work. This is the "Gothic" armor, beautiful in its lines, elegantly fitted, articulating with great precision and appealing alike to the artist and the collector. "It appeared in the Wars of

the Roses, in the Burgundian defeats; it was pictured by Durer, Van Eyck and Carpaccio; it is the armor of the time of Joan of Arc, of Louis XI., of the fall of Constantinople, of the conquest of the Spanish Moors, and of the wars of the Italian Renaissance," to quote Dr. Bashford Dean, the curator of arms and armor at the museum.

In the sixteenth century the art of the armor began to decline and the best examples are important more as illustrations of the work of the goldsmith than the armor. In the seventeenth century complete armor disappeared, owing to the perfection and widespread use of firearms. The soldier having found that the great and almost unbearable weight of the suit did not compensate for the imperfect protection it offered. Bit by bit it was discarded and finally it was used only as a ceremonial costume by the highest officers.

This history may all be traced in the Riggs collection. The heavy and increasingly cumbersome equipments may be seen in the North Court of the museum, at the back of the armor, and the armor which was used by the soldiers of the time of the French-Indian wars.

### Complete Exemplification of the Skilled Armorer's Craft and Art.

The head are also shown, that were used in so late a time as the French-Indian wars.

"The Hall of the Princes." Back of the North Court is a great room called "The Hall of the Princes." In it is the elaborate and royal armor, embossed, incised, inlaid with metals, enriched with gold and carvings, adorned with everything that taste and genius could invent. In this room may be seen the priceless works of Negroni, "the Michelangelo of armorers," in perfect condition. Here are firearms and other weapons exquisitely embellished with inlays of ivory by amazingly talented workmen. The apotheosis of armor, the collection in the "Hall of the Princes" might be called, and the room itself has a medieval air that makes it an admirable background.

At the time when these objects were made the technical processes of their production were well understood even by laymen. The man who made these beautiful and costly armor, and the implements was looked upon everywhere as an artist who belonged to an ancient and honorable guild. He had access at

all times to camps and courts and was munificently rewarded. Serafino di Brescia, the great swordsmith, was accepted by Francis I. as the equal of Titian. The Negroes were the Colman family and fame came to the Colman family through the Austrian emperors. Today, on the other hand, the art of the armor is extinct, and there are not many, even among the amateurs who appreciate how difficult the art was. Even the implements these workmen used were beautiful. An ancient anvil on fact (case 48) will be to some visitors of greater interest than the armor itself.

### Japanese and Damascus Blades.

The Japanese collection is extensive, and has a gallery to itself. To recite all the wonders of the new collection is impossible in a first notice, but at least the Japanese sword blades, the best in the world, must be mentioned. In the neighboring room the Damascus blades, equally famous, dominate the arms of the Orient. There is also a case in the north court that the museum authorities fear may be the most popular success of the exhibition. It is a collection of medieval instruments of torture. They depict a life, as not conducive to respectful study of the fine arts, but it is there in the Riggs collection and will be sure to attract those who love to "sup on horrors."

William Henry Riggs, who formed this great collection, was born in New York, but from the early '50s has lived in Paris, where he was constantly in touch with collectors. For more than sixty years he has devoted his time and fortune to this work, his life task. In the endeavor to bring together "for the benefit of the art loving people of his country" a collection of arms and armor which would rank with the best in Europe he labored zealously. He travelled extensively and his patient watchfulness brought him many historical waterfalls. His work was so quiet that few knew the value of the collection he was bringing together. For one thing he permitted very few to see it, and his home in the rue Murillo came finally to be so filled with packing cases that the owner himself found difficulty in gaining access to his treasures. It was in 1910 that he decided that the Metropolitan Museum of Art should become the permanent home of his collection and he was largely influenced in this choice by the fact that his lifelong friend, J. Pierpont Morgan, was then president of the institution.

The Warrental Charity League gave a dance in the ballroom of the Hotel McAlpin last night which was followed by a supper in the McAlpin winter garden.

### ARRIVALS AT THE HOTELS.

Martineau—Mr. and Mrs. L. E. Tuttle, Springfield, Ohio; H. H. Kennedy, St. Louis; Charles A. Olsen, Buffalo, and M. A. Neall, Pittsburgh.

Alfred G. Vanderbilt, who has been on a trip to California, arrived at the Vanderbilt yesterday. Mrs. Vanderbilt left yesterday for Sagamore Lodge, where she and George have been. She will return with her two young sons within a few days and about February 1 the family will go on their new yacht Wayfarer, which is being outfitted for a Southern cruise.

The Twelfth Club will give a banquet in the ballroom of the Hotel McAlpin Monday evening. "Should the United States Increase its Armament?" will be the subject of discussion. The speakers will be Henry Reuther, Mornay Williams, W. Morgan Shuster, Hudson Maxim, Ray Stannard Baker and the Rev. John Haynes Holmes. Prof. Samuel McCune Lindsey of Columbia will be toastmaster.

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To-morrow

## IT'S A REAL CIRCUS AT THE HIPPODROME

Shuberts Present Traditional Entertainment for Rest of Season.

### MANY WONDERFUL ACTS

The circus has arrived this year several months ahead of time and taken shelter a mile or more further north than usual—in other words it is to be found at the Hippodrome. The Shuberts decided to close the season with a winter circus, and yesterday afternoon the public was invited to witness this performance. It turned out to be as much of a circus as anybody could possibly want under canvas or under a roof, and the new use of the Hippodrome was a complete success. New York now has a winter circus at its disposal, and such a good one that the Hippodrome ought to be crowded.

Everything was done yesterday to furnish the right circus atmosphere. There were a countryman and his daughter seeking their places, getting lost and taking the wrong seats and supplying all the "humor" necessary to the circus "feeling." In the lobby one smelt the tanbark, and when the curtain rose it was to show the spectators the interior of a tent hung with flags. The bandstand was in its accustomed place at the end of the tent, and the band, headed by Manuel Klein, wore the circus uniform. And it played "march" incessantly while the acrobats, the equestrians and the clowns went through the long programme. There were in all twelve acts, but as each act was taken from a separate separate features there was an ample supply of circus for the expectant audience.

### Never So Many Clowns.

Then there were never seen so many clowns. There was enough of them when the "grand entree" showed all the actors in the company marching about the ring, but there were many more later. There were clowns of all species, fat and thin, tall and short, pierrots and policeman, Chinamen and cowboys and every kind of clown that could be thought of. They extended over the tank—no longer in use—and they ran down the aisles between the tiers. This is assuredly a clown circus, for their fooling occupied most of the time. And they had lots to do. They shaved a whole row of men by electricity and pulled out their teeth violently and suddenly. They took photographs and shot at one another and fooled into the sound of childish laughter filled the auditorium of the Hippodrome. And there was an obliging of deeper laughter from the adult wing of the audience, for much of the fun was spontaneous and really enjoyable. The clowns were a complete success.

The circus was certainly built up to a climax before the intermission. Then one of the most spectacular episodes of the performance took place. The two rings were taken away and the Lunette Sisters, who were dressed in Japanese costume when they first appeared, although they soon shed those draperies, the Flying Weavers and the Balzer Sisters, all of them acrobats in the jargon of the ring, swung about by their teeth, waving their flowing capes in the air and keeping time to the symphonies of Mr. Klein's band. In the colored lights they swayed and swam through the air for all the world like a set of dental flosses.

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### Thrills and Thrills.

There were many of the inspiring circus achievements in the nine acts—"displays" they were called on the programme—before the twelve which preceded the intermission. Perhaps the James Burton equestrians, wearing white dresses like those of the ballet, riding white horses and even possessing a know white poodle, reached the high point in spectacular effectiveness, although there was some excellent equestrianism at the same time by Oscar Lawande and his associates.

The acrobats who were described as "bounding sensationists," created a sensation according to programme, and with one leaping to the shoulders of his associates piled three high. The thrill of the afternoon was reached. The acrobats dressed in Lenzen and Cortes climbed in wonderful fashion their tottering poles, and the three Moory Sisters in pale pink silk tights twinkled in the general movement on the stage and hung in starlike attitudes from their parallel bars; Hageneck's elephants, wonderfully white, waded as to their tows, stepped about with the lightness of mice, and so did the pachyderms of Julie Powers and Jeanette; the Santeys did some aerial evolutions of a character to dazzle any man who hesitates to jump on a trolley—these were some of the striking features of a circus that is certain to delight New Yorkers, young and old, for a long time to come.

After a tiger had escaped from his cage in the New York Hippodrome and knocked down and killed a horse, and, during a rehearsal of the Winter Circus on Friday,

a lion had nearly killed his trainer, Emil Schwyer, the management of the Hippodrome decided to eliminate all the wild animal performing acts mentioned on the programme.

### BEAR TREES JERSEY FARMER.

Brain Dropped Off He Had Stolen and Showed Preference for Man.

MONTAGUE, N. J., Jan. 22. William J. Cummings, a farmer of this place, spent an unpleasant half hour in a tree this afternoon after a bear had given him a chase.

For some time past bears have been bothering the farmers hereabout, stealing whatever livestock they could carry off. Today a big black bear entered the farmyard of Charles Jennings, poked up a young calf and started toward the woods with it. Cummings saw the bear and took after him. Others followed, but the bear and Cummings outdistanced them and were lost to sight.

The others trailed along until they heard shouts coming from a thick part of the woods. They found Cummings up a tree with the bear on watch beneath it. One of the men had a shotgun and he peppered the bear with it. The bear scampered further into the woods.

Cummings told his rescuers that when he got close to the bear it dropped the calf and made for him.

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